

BOILINGPOINT

2½ A HARDCORE FANZINE \$1.00



Chris Cobelli

INTERVIEWS WITH CHOKE (SLAPSHOT) & DAVE SMALLEY

ALSO: ARTICLES, RECORD REVIEWS, HATE MAIL & MORE!

WRITE US AT:

BOILING POINT
c/o Tom Rockafeller
8 Oakland Place
Summit, NJ 07901

THE BOILING POINT STAFF: Dennis
Cheng, Tim Singer and Tom
Rockafeller.

BOILING OVER

PHOTOS: All photos taken by
BOILING POINT except where
noted.

THANKS to our friends, families,
and the bands. You know who you
are.

Before anyone else mentions it, let me. Yeah, yeah, we know it's been a long time between issues. Too long. And what's worse is that this really isn't a full fledged issue of BOILING POINT. It's BOILING POINT 2 1/2. What does that mean? Well, this is kind of our catch up issue. What's compiled here are a couple of interviews we did a ways back with Choke (SLAPSHOT) and Dave Smalley that, even though they are dated, still make for good reading. There's also some reviews of records. A few have been out for a while, but we thought we'd give you our opinions on them anyway. There's an up to the moment NY (and elsewhere) scene report and, hmmm, there's also our first "hate" mail.

Anyway, I think you can tell by the cover price of this that we truly are treating this like a half issue. But it's good to at least have something out there, for now, that says we're still around. We're going to be making up for lost time, though. We're putting together a big Summer full fledged blowout issue #3 which will have ints. with SICK OF IT ALL, RAW DEAL, CHAIN OF STRENGTH, BEYOND, and JUDGE. We're also going to be putting out a compilation record with GORILLA BISCUITS, CHAIN OF STRENGTH, TURNING POINT, HARD STANCE and others. We're going to try our hardest to keep any delays with this new stuff down to a minimum. So that's about it for now, but you'll be hearing from us soon (we hope).

B.P. PLAYLIST

BROTHERHOOD - Demo
FUGAZI - "12"
UNDERDOG - "The Vanishing Point"
JUDGE - Tape
CHAIN OF STRENGTH - "True Till Death" EP
DISCHORD "State of the Union" Comp.
SOULSIDE - All
RITES OF SPRING - LP
GORILLA BISCUITS - TAPE
D.C. YOUTH BRIGADE - "Possible" EP
THE CLASH - "Give 'Em Enough Rope" LP

Anyone who has the FUGAZI demos please write us about it. We will trade, exchange, or send you a tape to record them on.

THIS ISSUE IS DEDICATED TO THE
PROTESTORS IN BEIJING, CHINA.
MANY RISKED (AND LOST) THEIR
LIVES FIGHTING FOR CHANGE.

WOULD YOU?

As both an Asian American and a human being, I feel compelled to say a few words concerning and related to the recent events in Beijing, China. Every now and again something outrageous occurs in the world that makes me take a step back and reevaluate my surroundings and position in this world and my personal beliefs about it. My disgust for man's inhumanity to man is at an all time high. My loathing of the forces of greed and power is even greater. But at the same time that I wish I could do more for the students of Beijing than be aware of and remember their stand and plight, I also realize how fortunate I am to be where I am today.

Now, this is not going to be any pro-American, flag waving garbage that I am going to throw at you. We all know that America has some serious problems of its own (drugs and gang violence, homelessness, racism and sexism to name a few). But the fact is that about two months ago I found myself marching in the streets leading up to the Capitol in Washington, DC, with some female friends, in support of abortion rights. About 300,000-600,000 other American citizens were also marching. There were no tanks and troops on the

outskirts of the demonstration and there was extensive press coverage.

The students in Beijing were taking a stand for democracy and freedom from the oppression of communist rule, something that many citizens of the U.S. take for granted to the point where many don't even bother to vote. They (the students) stood their ground peacefully in Tiananmen Square (Beijing) for days with army troops watching from the outskirts. The situation was a stand off until Saturday, June 3 when army tanks and troops opened fire on the gathered masses, massacring hundreds. Now, a similar situation in the U.S. (a peaceful sit in demonstration) would have been allowed to ride itself out until the demonstrators had either gotten what they wanted, felt that they had gotten their message across, or given up. Only a more raucous and noisy demonstration resulting in the harassment or endangerment of other citizens not involved would bring about police intervention (this article is not here for the defense of the police, either, who also happen to have their share of problems, for instance corruption, police brutality, and the occasional delusion of grandeur). But such police intervention, at worst, would result in numerous injuries and a lot of angry citizens, not the mass slaughter of countrymen like in Beijing.

Dischord Records and Positive Force D.C. recently put out a compilation record, "State of the Union" which features

expose some of the problems in this country and world and what we, as individuals, can do about them, and to benefit the American Civil Liberties Union and the Community For Creative Non Violence. If such a record had been released in China, Ian and Jeff and the members of Positive Force D.C. would have been arrested like the leaders of the student movement for democracy in China have been.

Remember, it is this country where citizens and the press can openly criticize the government and its systems. It is also this country where both civil rights activists and white power scum can march the streets with equal police protection. A double edged sword? Perhaps, at times, but an inalienable right that should never be taken for granted in light of the situation in Beijing. We must use the rights we are given to speak out about that which is wrong and hopefully help create changes for the better. To stand idly by and watch this nation's and the world's problems with an apathetic and ignorant eye is a crime when there are others in this world who are willing to die for the freedoms we already have.

DON'T FORGET

June 3, 1989 Beijing, China
REMEMBER

* In the latest development, the Chinese government has now declared that the massacre in Tiananmen Square never happened!!!

Dennis

Dear BOILING POINT,

In your last issue I noticed a bold statement: "criticism is healthy, so if you think the zine sucks let me know why." I'm taking you up on your offer: I think your zine sucks, and I'd like you to know why.

The most blatant problem with BOILING POINT is, obviously, its lack of diversity-like, HALF OFF is about as far as the interviews stray from the straight edge realm. This is more than just some stupid nitpicking: BOILING POINT's savagely limited scope only reinforces the uneducated opinion that the only music worth listening to is post-straight edge, YOUTH OF TODAY inspired hardcore, and that the only ideas worthy of being digested are those already prescribed within the established boundaries of the SCHISM-REVELATION circuit. I admire your hard stance on vegetarianism, but wonder if your opinions would be presented so strongly if the issue wasn't already so acceptable. BOILING POINT has yet to break free from the few political issues made safe by YOT and company, and when such issues are discussed they're always in the context of a tiny straight edge scene that comes off as narrow minded and elitist. For example, New York's NAUSEA (whose name is noticeably absent from both Ray

Cappo's mention of, and your review of, the REVELATION NYHC 12") have been singing about animal rights a good two years before the youth crew ever stumbled on the subject, but I'll bet a million dollars that they'll never once get a mention in your zine because they're too "punk", or some such nonsense.

Similarly, this childish narrowmindedness comes up in what I can only take to be a misguided attempt at worshipping the past through several "cool" bands like SSD and NEGATIVE APPROACH. Fine, those bands were clever in their day, but if you're going to take the time to dredge up music from six years ago, why not at least work in some diversity, like CRUCIFIX, BATTALION OF SAINTS, DIE KREUZEN, or even BLACK FLAG? Name dropping the select few "old stylee" bands that everyone finds so damned hip comes off as irritating and immature. Why review LAUGHING HYENAS - a fucking fantastic band, but with about as much connection to your audience as country western music- just because their singer happened to have sung for a hardcore band a long, long time ago? To use your own words: "...this is not hardcore and there is not one shred of NEGATIVE APPROACH in this band." OF COURSE NOT!!! John Brannon's got a life to lead, and so should you - stop dwelling on days long gone.

When a fanzine starts to accept blindly the sloganeering, pettyness and insecurity that warp good ideas (like straight edge, like vegetarianism) then it completely buys into all the stupid, jock values that hardcore supposedly shed a decade ago. Forget Champion sweatshirts, forget "crew nonsense", forget endless photos of happy children stage diving, forget arguments over how "hard" or "soft" the Connecticut scene is. I, and a lot of other people, would really appreciate some originality and depth.

Sam McPheeters
New York
March, 1989



HAPPY CHILDREN STAGE-DIVING...

Dear Sam,

We are sorry you think that the fanzine sucks and we can see the point in some of your criticisms. We are aware that we may have appeared to come across as overtly straight edge as far as the zine's content is concerned. However, if you had taken the time to read Dennis' introduction you would have found that his personal attitudes bely your perceptions of this fanzine.

This half issue contains interviews with Dave Smalley and Choke (SLAPSHOT) and, yes, they are both "straight edge", but they are also influential or interesting subjects. And that's what we tend to do; interview bands or people that we deem interesting and substantial and not just because they are straight edge or fit a certain mold. For example, in issue number one, we interviewed AMERICAN STANDARD who, as you know, are by no means straight edge. They are, however, an interesting and unique band for the area. Also, our forthcoming Issue #3 will be featuring interviews with RAW DEAL and SICK OF IT ALL.

As far as vegetarianism and animal rights go (issue #3 will also be addressing this subject extensively), it is true that we were influenced by YOUTH OF TODAY. They helped make us fully aware of it, but other bands like BEEFEATER and MDC and fanzines like INK DISEASE and CORE ZINE, as well as other friends, planted the seeds. We did not become vegetarians just because YOUTH OF TODAY were. We all researched it thoroughly and found out about the atrocities that go on and about the consequences that a meat eating diet has on animal and human

lives and the environment. We made the decision ourselves, nobody made it for us. We are glad that NAUSEA has been singing about animal rights for two years, but we wouldn't have known that because we do not particularly enjoy their style of music. Musical tastes are an expression of individuality. Everyone has their own taste and NAUSEA just does not appeal to ours and that is why we left them out of our review of the REVELATION NYHC 12". We did not feel that theirs was one of the better cuts on the album. However, music aside, we do support NAUSEA's animal rights message and feel that they have a lot of good things to say.

Moving on to your next criticism, we want to make it clear that we do not worship the past through a few bands. We don't worship the past at all!!! We think all too many people from the old days were a bunch of irate, immature kids who grew up to let a lot of kids down and who today have big chips on their shoulders. They brought up a lot of good ideas, but they didn't follow through and continue to live up to them. When we list or mention an old band, we do so because they were good or a particular record of theirs was great and we still listen to it today. Everybody knows that BLACK FLAG was great, but as far as CRUCIFIX, DIE KREUZEN or BATTALION OF SAINTS are concerned, maybe we should have mentioned them, but we had never really been exposed to those bands until recently.

There is one thing you said that we don't understand. How can you say that bands like LAUGHING HYENAS have nothing to do with hardcore? True, musically their sound does have

nothing to do with hardcore, but their records and others like it still get thrown into the hardcore section of record stores. And they write on the sleeve "Ex-singer of NEGATIVE APPROACH." How is a understandably uninformed kid, looking for a hardcore album, supposed to know a band like LAUGHING HYENAS isn't hardcore. Our review was mainly a warning for kids who might buy it hoping for some incredible hardcore record. We think we should review bands with ex-hardcore people in them and express our opinions about them. What you won't see us doing, though, is interviewing or reviewing the records of rap or metal bands. We are mainly a hardcore fanzine.

To conclude, if you think we accept things blindly, you are very wrong. We listen to issues and we educate ourselves about them before we pass judgement. Also, we haven't "warped good ideas", we've promoted them in a way we see fit and will be continuing to do so in an even more elaborate and earnest fashion. We like the format of our fanzine. Pictures contribute a lot to the overall presentation of a zine and we will continue to print a lot of them. We will continue to review bands like LAUGHING HYENAS and FUGAZI (a great band) even though they are not hardcore bands per se. As far as clothes go, we wear what we choose, not what straight edge fashion dictates. If it's cold outside, we will put on the warmest sweatshirt there is, a Champion.

Thanks for your comments,
BOILING POINT

IN YOUR FACE

I KEEP MY HEAD
IN TUNE WITH
MY THOUGHTS ARE ALWAYS CLEAR
HOW CAN YOU
THINK STRAIGHT WHEN
YOU'VE HAD TOO MUCH

IN EXCESS

YOU DON'T KNOW WHAT THAT SHIT DOES TO YOU
HOW CAN YOU SAY THAT IT'S SAFE
IN SMALL AMOUNTS
UNTIL IT'S TOO LATE & THE DAMAGE HAS BEEN DONE

STRAIGHT EDGE IN YOUR FACE

STRAIGHT EDGE IN YOUR FACE

STRAIGHT EDGE IN YOUR FACE

STRAIGHT EDGE IN YOUR FACE

CLUBS ALL NIGHT

IS YOUR LIFE

DRINK TOO MUCH

PASSING OUT

ONE DAY YOU

GET TOO MUCH

THEN YOU GO OUT

YOU ARE DEAD

AND NOBODY CARES ABOUT YOU
NOBODY'S LEARNED ANYTHING
CAUSE THEY ALL TELL YOU WHAT TO DO
EVERYBODY DOES IT - WHY SHOULDN'T I?
CAUSE IT'S SICK!

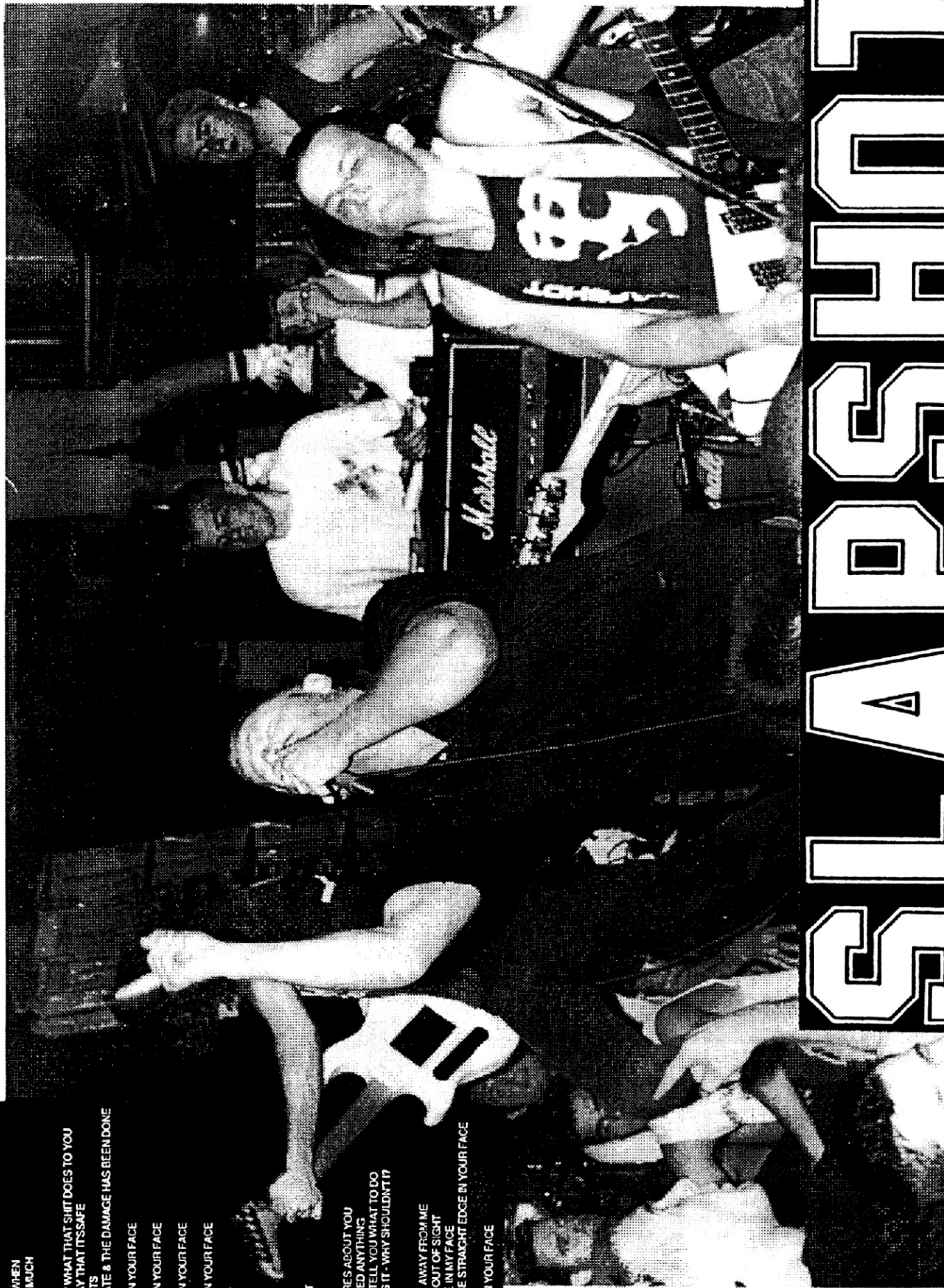
GET YOUR BOOZE AWAY FROM ME

KEEP YOUR PILLS OUT OF SIGHT

DON'T GET SMOKE IN MY FACE

OR YOU'LL GET THE STRAIGHT EDGE IN YOUR FACE

STRAIGHT EDGE IN YOUR FACE



SLAP



HANG UP YOUR BOOTS

WHAT YOU DO THAT'S NOTHING NEW
IT'S ALL BEEN SAID AND DONE
YOU CAN DO WHATEVER YOU WANT
IF IT'S WHAT YOU CALL FUN
YOU HANG AROUND WITH ALL YOUR PALS
DRINKING 'TIL YOU'RE BEAT
DIRTY LOOKS TO ALL YOU PASS
WALKIN' DOWN THE STREET

HANG UP YOUR BOOTS
HANG UP YOUR BOOTS

FOR SIX YEARS NOW THE SAME OLD SHIT
HAS PLAYED IN EVERY TOWN
THEY TALK ABOUT THE SAME OLD SHIT
WE DID YEARS BEFORE
THE KIDS TODAY COULDN'T STAND ONE SONG
IN THE PITS WE HAD BACK THEN
BUT NOW THEY'RE OLDER AND WE DON'T CARE
SO NOW THEY'RE OUT AGAIN

HANG UP YOUR BOOTS
HANG UP YOUR BOOTS



SLAPSHOT has always been a controversial band. With their hardline stance on straight edge and their seeming advocacy of violence, they have also always been a very outspoken band - especially their singer, Choke. We caught up with Choke at CBGB's a while back and here's what he had to say:

BP: Just for the record, give us SLAPSHOT'S current line-up.

C: Me on vocals, Jaime ex-SS DECONTROL on bass, Jordan Wood moved from bass to lead guitar, Steve on rhythm guitar and Mark Mackaye on drums.

BP: How did Jaime come into the band and also for the longest time we were hearing that Hank was gonna join your band and play bass and Jordan was going to move to guitar. How come he never joined?

C: Well, first of all, Hank had picked up a bass and was trying to learn. He had never picked up the instrument before. And we kinda wanted a bass player and between going on tour and all of this stuff. We just didn't. When is he going to learn? And Jaime, one day we were outside the Channel after a show and we were just talking about the band and stuff and I said what our future plans are we'd like to get a new bass player and move Jordan to lead guitar and he was like, "Give me a call." So we started practicing.

BP: Is SLAPSHOT becoming more of a full-time thing, instead of just a project?

C: A full-time thing? No. You've always got to keep everything in perspective. Everybody has a full-time job. We've got lots more important

it is becoming more of a priority mainly because there is more of a demand for us. The new single sold 1000 copies in a week. So I've got a feeling things are starting to really take off and we're going to get big. I don't know how big, but big.

BP: You guys have been straight edge for a long time. Straight edge has grown to encompass a rather broad concept. What is your interpretation?

C: Has it?



BP: Yeah, vegetarianism and stuff like that. People think of it in different ways. People don't necessarily think of it as...

C: Well, I'd say, to most people it's up to themselves. If people want to start throwing vegetarianism into it, well, that's what they can feel and they can say, usually, it's to say, "I'm more SE than you are because I'm vegetarian too." Fuck you, you know what I mean? I don't smoke or drink. I don't do any of that shit. To me that's really all it is. Some people abstain from sex too. I'm not a fucking monk. You know what I mean? I'm not a fucking monk. I'm straight as far as everything that really matters goes. I don't think that eating meat makes me less

was meant to be, is you have a edge over someone who drinks or does drugs. They're gonna be fucked up and you're gonna be straight. Therefore you have an edge over him, in whatever you do. I think that's what it basically really means to me and what I think it should mean to everybody.

BP: What is this whole "Darkside to straight edge" about? Do you guys really have a "drink you die" mentality?

C: Yeah. The whole darkside was... You know there's all these fuckin' little kids running nowadays, "Positive Youth! If you don't drink that's alright," you know, "you're an alright guy too." The way I see it and the way I used to see it: I don't have any friends who drink. I couldn't have if they drink. I have acquaintances that drink. I don't have any friends that do. And that's kinda how I see it. I know a lot of people that drink, everybody does, but I think the darkside is "No it is not ok." We don't have a nice attitude about it. And that's mainly the whole darkside... I don't know where that got started really, but I think that's basically what it means. We are not nice about SE. We're like, "Fuck you if you're not SE! Get the fuck out of here."

BP: In a lot of fanzine interviews you seem to make a



lot of remarks that promote violence. The band has a very physical presentation. How do you really feel about the "violence in the scene issue?"

C: I don't do anything to stop it. A lot of bands, when a fight breaks out on the dance floor, will stop playing. "Hey, come on! Break it up" and all this shit. I'm not out there to be a fuckin' babysitter. And club owners have to take the initiative. They blame it on the bands far too often. If they can't handle their own crowds then there is going to be fights and there's going to be problems. I joke about it a lot. The difference between me and other bands is they try to break up the fights, we want to see who wins. Fights happen a lot at our shows. In fact, this is one of the few shows that there hasn't been shit. Down in Florida I got hit with a good fuckin' right hand. It was a good hit too. It wasn't much of a fight. I got fed up with this fuck head and I aimed low and he... got me good. No big deal. It's water under the bridge. I don't give a fuck. Next time it might be different when we go down there. I might get him. I just have to be more prepared. I thought after I took a swing, he was just gonna stand down there but he didn't.

BP: What about white power shit that has become closely related to skinheads?

C: I'd rather not get into that because it really doesn't have anything to do with SLAPSHOT. My personal opinions on the matter have nothing to do with the band. I wouldn't say that I'm white power. I wouldn't say I'm a skinhead but...

BP: What was the deal with that LAST RIGHTS cover?

C: Oh, the nazi?

BP: Yeah.

C: Curtis (TAANG!) had 100 singles and he said, "Choke, I want to make a limited edition cover for these 100 singles..." So I did it. It was a take off of the NEGATIVE FX. We had a

demo tape and on the outside of the box we wrote all the same credits and Curtis just said "make something up" so I went home and whipped it up in an evening and said "Here you go" and he loved it.

BP: Let's talk a little about Boston. The scene has changed a lot from the early 80's hasn't it?

C: Oh yeah!

BP: What are the new kids like?

C: Not as with it, really. I'd have to say they're not quite as with it. Back then there was only a small group, which we called the crew. There were 12 or 13 of us who were close then there were all the fringers. It was a big scene, but now, shit we haven't played in Boston since last September, so I really wouldn't know what's been going on recently. The last few shows there's been a lot less people but I think it is because there hasn't been any really good bands around. A lot less unified. A lot less of, like, a main group. There's lots of little groups. There's a lot of friends that are with everybody and there's the "Old Guard" that still goes to shows, but don't really participate. I don't feel too old to go out on the dance floor and mess it up. It depends on the band. There isn't a band out there that I really get into.

BP: Is Boston still kind of a straight edge town or is it getting away from that?

C: I'd say that there are bigger scenes for that now. That whole positive youth thing, I think, is mainly a NEW YORK phenomenon and in Reno and the scenes like that. It depends on the bands in Boston that are positive youth kind of bands. It's us and WRECKING CREW right now.

Neither of us is positive youth. The positive youth kids like us cause we're straight edge, but I wouldn't really say we're into that movement so much. I think that New York has probably the largest group of that. Mainly because of bands like YOUTH OF

TODAY, BOLD and TOKEN ENTRY. I don't know how straight edge they are, but there is a lot of that kind of thing.

BP: From the scenes that you've travelled to and played at, how would you compare them to Boston?

C: We played Salt Lake city, I'd say it was really nice. They had a lot of young kids and they were really into it. That was a great town. San Francisco sucked the big one. It really did. All they have is joke bands it seems. I mean I really didn't get to see to many of the really good bands, but they got bands like STICKY AFTERWARDS. I was talking to Tim Yohannan (MRR) and I was telling him "You've got nothing but a bunch of Romper Room Rejects here." This was in the MRR hall. He wasn't really offended by it, he laughed. He knew that we didn't really know how to handle his crowd. Fuckin' goofy kids! It was like a circus and they had a christmas tree on stage. I was like, "What the fuck is this?!" Now there is a band called the ROMPER ROOM REJECTS. I kinda like that, when I piss people off enough to form a band called something I called them.

BP: New York and California are exploding with new up and coming bands, why do you think the same isn't happening in Boston?

C: I think motivation. In the early 80's there was a fuckin' million bands all young kids, they were all quality. That's the main thing. There are so many bands forming - they fuckin' all sound the fuckin' same! They listen to YOUTH OF TODAY 30,000 times and that's what they think great Hardcore is. You know, they just get up there and scream their heads off and they play triple speed thrash. No one can understand what the fuck is going on. No one can sing along really, until the "mosh" part comes along and then everyone goes, "Oh, a slow part that I can move to" and then everybody moshes and then it goes into a fast part and everybody stops and stands again. I'm not into that. I want people going all the fuckin' time! I want a killer show. Boston right now... I think the motivation. There's WRECKING CREW, but even those guys in WRECKING CREW seem to be older. They've been around the scene for a long time. There aren't any new bands. I think it's because a lot of the scene is old and the kids just aren't into it. Even the bands the kids form in Boston are triple speed thrash. Nothing quality, nothing really good. That's fine, if they want to come out and play triple speed thrash and that's what they like then fine. But it's not what I like - it's just my personal opinion. I've heard it a 1000 times before. I played it in 1982 in NEGATIVE FX. Shit its been done a million times before. They're saying the same things we did a long time ago. It's nothing new, try something original if you're gonna form a band. Try to find your own influence or try something new. Don't try to imitate every band you like.

BP: How would you compare a NEGATIVE FX show to a SLAPSHOT show?

SHOW THE WAY

WE'VE GOTTA SHOW THE WAY TO FIGHT THEM
GOTTA SHOW THE WAY SHOW WE'RE STRONG
SHOW THE WAY LIVE OUR LIVES
SHOW THE WAY
WONT BE LONG - NO!

YOU DONT HAVE TO HEAR US
YOU COULD MISS THE POINT
YOU DONT HAVE TO BE THERE
YOU COULD WATCH IT GO ON
YOU DONT HAVE TO LISTEN
BUT IF YOU DO ILL BE THERE

WE'VE GOTTA SHOW THE WAY KEEP OUR MINDS
GOTTA SHOW THE WAY TO LIVE RIGHT
SHOW THE WAY STAYING FREE
SHOW THE WAY ITS IN SIGHT - YES!

YOU DONT HAVE TO HEAR US
YOU COULD MISS THE POINT
YOU DONT HAVE TO BE THERE
YOU COULD WATCH IT GO ON
YOU DONT HAVE TO LISTEN
BUT IF YOU DO ILL BE THERE



C: More of a band effort. I think NEGATIVE FX was all me. Richie and Pat weren't really as adept to playing instruments as these guys are. The more or less stood there while I fuckin' jogged back and forth across the stage screaming head off. I think that's mainly the difference between... It's more intense (now) I can step back and let those three come up there and fuckin' do their thing and when it's my turn to sing again, I take the stage again. I get more of a chance to rest.

BP: In what way have you changed as an individual since you first started hanging out?

C: I haven't.

BP: You haven't at all?

C: I don't think so. I think I'm the same fuckhead I was 6 or 7 years ago. I don't think I've changed at all.

BP: In the early BOSTON CREW days, were the shows really like all the stories say? Y'know, slappin' beers out of people's hands...

C: The slappin' beers out of people's hands was blown little out of proportion. We did it a couple of times, but the rumours... we love to spread the rumours about it. Because way back then we were an up and coming scene. All the focus was

on DC and LA, that's all the focus of the country, as far as Hardcore goes. So we wanted to make a name for ourselves. And we made a name for ourselves by coming down to NY with SS DECONTROL and about 12 of our friends and fuckin' trashin' A7 and saying "No NYers on the dance floor. Alright, ready!" Really, intimidation was our whole thing and we went down to DC. We expected the greatest scene we had ever heard of,

MINOR THREAT, SOA... legends of Hardcore! We went down and kicked their butts, but we got along with them. First, SS DECONTROL played and nobody moved. And Ian and Sab, who were pretty much the leaders of the scene, were really pissed off at their own scene. Because Ian out of town band, a good out of town band, came down and they (DC) didn't show them what DC was about. They didn't show us what they could do. The second time they played down there it was a much better show. It was a smaller place. A lot of the old stories are true and we just inflated them because back then we were a strugglin' scene and we had to make a name for ourselves and we did.

BP: I heard you guys used to make pyramids in the pit and other crazy shit like that?

C: No, we pig piled. We would pick people and go, "Go get him!" and jump all over him.

BP: There isn't much of a Boston-NY competition anymore.

C: Oh, I think there is, there always will be. Competition is, I think, a friendly rivalry. I said in the PLAIN TRUTH that I think NY is a little too sensitive about their position. Being #1 or #2. And if you say anything about NYC it's like, "Fuck you, we'll kill you the next time you come down!" If you're #1 then you shouldn't be upset about that kind of shit. I think that's how we are, Boston. We know we're the best so we don't get upset if fuckin' shit is said about Boston. No big deal. I like it, it's good for the scene. It's good for all the scenes involved.



Rivalries have always been a part of it.

BP: This is a good question for both of you (Choke and Jaime). Tell us an old story about the Boston-NY rivalry.

J: UK SUBS

C: Oh yeah! UK SUBS were playing at the Peppermint Lounge. Well, we all got together and decided we were gonna come down unannounced just to see the UK SUBS and fuckin' trash NY.

J: About 13 or 14 of us.

C: And we showed up. Everyone was like "Uh oh, they're fuckin' here" and we said, "No New Yorkers on the fuckin' floor!" It was after that show that NY finally decided they hated Boston. They hated us after that show.

J: Then Al fucked his leg up.

C: Yeah, Al fucked his leg up that night. We had a ball, said "Fuck you!" to the bouncers...

J: Jumpin' off balconies and shit.

C: Nobody could do a fuckin' thing about it. That's a good story about NY and Boston, from our point of view anyway.

BP: What do you think about the judgementality that goes on in the scene? Like holding things against other people for the way they dress or the way they think...

C: I hold a lot of grudges against the way people look or the way they think. Right now, I'm on a big anti-freak thing. I would like to make hardcore a thing that I could take my mother to and not be embarrassed. It's about time these fuckin' kids with triple mohawks and dyed orange hair fuckin' got their shit together, grew up and fuckin' got a job and became human beings. That song "Chameleon" is about somebody like that. Every trend that comes by... next week he wants to be a skinhead (and) he's a skinhead. Three weeks later he's into the EXPLOITED (and) he grows his hair in and gets a mohawk. Fuckin' just be a human being! Quit this fuckin' freak shit! It's tired. I'm on that kick right now. But if people want to do it, that's what they want to do. I'm not gonna tell them what to do. I'd like to suggest that they don't look like an idiot, but if they do well... all right.

BP: Tell us about some of your new songs, what are they about?

C: Well, same thing as the first record - personal politics, things that I see that kinda bother me. We tried a kind of newer approach. Instead of going out with "kill, kill, kill" we try to make it a little more like... y'know we're nice guys too. We're not nice guys, but we're not dead serious about everything. We can have fun occasionally and some of the songs... like "Step on It" is about bein' on the road and the shit that happens. "Hang up Your Boots" is about what I've been talkin' about. These kids don't know what the fuck they're doing, they're not saying anything new. Same old stuff basically.

BP: What goes into the writing of a SLAPSHOT song? Tell us how a song usually gets written from start to finish.

C: What I usually do is I think of a title. And then I go... like "Hang up Your Boots" (he starts harmonizing and singing). I just think up a title and then the music will come once I get the title of a singing part. From there I write the rest of it. That's basically how it's done.

BP: I hear you graduated from Emerson College. I (Dennis) go there.

C: Oh, do you? I got a BFA in film. You're in the film dept.?

BP: Yeah, is it true that you once tried to get a LAST RIGHTS show in one of the dorms?

C: We did a NEGATIVE FX show in one of the dorms. Upstairs in one of the lounges. We set it up with the C.O.'s and DOUBLE O played. DOUBLE O and GI were playing the next day in Boston; we just set up and played.

BP: Do you think too many kids into hardcore today are apathetic, complacent and don't help out or contribute to their scene?

C: Yes. A lot of kids are along for the ride. Too many. I don't think they don't appreciate it, but no... actually I don't really think they appreciate what they've got, and what they can accomplish with it or what they can make out of it. A lot of times, I think, the kids throw it away by being stupid and acting stupid at their own shows and getting shows and halls shut down.

(Well, that's it. The interview was cut a little short because Choke's ride was about to leave without him)

DAVE SMALLEY

Stolen from "Brotherhood" lyric sheet



DEPT. OF YOUTH SERVICES

This is not an ALL interview. Dave Smalley fronted two of the best hardcore bands ever, DYS and DAG NASTY. Over the years his words have had an impact on many. We got a chance to talk with him some time ago when he had just finished a set with ALL. In DYS, Dave Smalley set high standards—standards which he still lives up to (unlike a lot of the "old school"). We thought it would be interesting to find out his current views about the hardcore scene as it is today and his feelings and memories of how it was in the

past. Fortunately, Dave agreed to satisfy our curiosity about that past.

BP: Describe the feeling back in Boston in the early 80's. What were the shows like...?

DS: O.K. I just wrote a book about that. Well, I didn't just write it. Actually, I wrote it in 1985, but it's going to be published probably. It's still under discussion, but the guys who publish Henry Rollin's books, they've said they want to publish it and they're going

over it now and talking about it with me. Hopefully it will be coming out. A lot of it is about DYS and Boston and growing up with the hardcore scene. But anyway, that's not going to be out for a long time. Early Boston, for me, it was the most special thing in the world. It's in my heart and in my soul. I was there right from the beginning of it. I was a roadie for SSD and then our band formed. It was the best scene in the country, I think, and we were all straight edge and it was pretty cool.

MORE THAN FASHION

More than the X's on my hand
More than being in a straightedge band
More than being in my mind getting fucked
I see no good in my mind getting sucked
A needless vacuum, I won't be sucked
STRAIGHT MIND, RAZOR EDGE
FIRM FOOTING ON A SOCIAL LEDGE

"A party's no fun if there's no brew"
I can only feel sorry for you
Cause I've had a blast all my life
Never needed any puke-filled strife
STRAIGHT MIND, RAZOR EDGE
FIRM FOOTING ON A SOCIAL LEDGE

It's a way of life that says I don't need:
Hangovers, freak-outs or expensive weed
Rather buy a record any day
My mind is here, not far away
STRAIGHT MIND, RAZOR EDGE
FIRM FOOTING ON A SOCIAL LEDGE

BP: How did DYS get together?
There's a story about a flyer.
You put up a flyer in Newbury
Comics (a record, comic book
store in Boston). It said that
you had all this equipment...
DS: Yeah, I put up a flyer and
it said "Exp. singer with
drummer and full equipment wants
to start a hardcore band." That
was a lie because I had a guy
who said he would drum, but he
had never drummed before and he
ended up playing bass in a band
called the LANDLORDS. Anyway,
he was just a friend from school
and he was into the concept of
being in a band, but he couldn't
drum to save his life. Just
really bad. So we did that and
Jonathan, he was our bass
player, answered and he said he
had a guitarist friend who was
real into it and that they had a
whole bunch of equipment. And
we got to Media Workshop, which
is where there was a lot of the
early shows and none of us had
anything we said we did. It was
because all of us were lying.
The guitarist was like a total
drug addict and lasted about two
shows or something. That's how
it started. It started out
pretty funny.
BP: You're originally from D.C.,
aren't you?

DS: Yeah, well, I'm sort of from
all over. I grew up in
Virginia, like elementary
school, and then I lived in
France for two years in junior
high, and then in high school I
went to school in Virginia.
That's where I started getting
in hardcore, TEEN IDLES and
stuff like that. Then I went to
school in Boston and I lived
there for five or six years.
BP: Were you part of the scene
down in DC at all or...
DS: I was the kind of kid who
would go and you'd see me at
every show. And I was totally
into punk. I had spiked hair
and a dog collar around my
neck...but, I didn't know
anybody. I wasn't like an inner
member of the scene. So I would
just go and check out the band
and be into it and I'd bring my
preppy girlfriend. It was
really funny cause then when I
joined DAG NASTY and everyone
was like, "Dave's from DC", and
it was like, "Shit, you guys
never knew me before, why are
you saying I'm from DC?" I like
DC and I did see a lot of shows
there, but Boston is where my
scene is from.

BP: What was the Boston Crew?
DS: The early kids. There
weren't very many of us. SSD's
second show was at the Rat and
there was like eight people
there. We started slamming and
the bouncers beat the shit out
of us. I still have a scar from
seven stitches in my head. The
Boston Crew, we were the crew.
We were like brothers, like a
family kind of thing. Just like
SSD and DYS...
BP: When and why did the Boston
Crew go their separate ways?
DS: First of all, more and more
kids started getting into it.
It started to become like a peer
thing. "Are you in the crew?"
Were you originally in the crew

I wasn't doing it
to be a "straight
edge star" or
whatever. I was
doing it because
I wanted kids to
think and be clear
headed and make the
world a better
place. I like
seeing it. The
only thing is it
seems like in some
places it's getting
to be a peer
pressure thing
which is exactly
what it wasn't
supposed to be.

in 1980?" Sorta bogus. It's
not like the crew doesn't exist
(anymore). It still does. If
you go to a show on a Sunday
you'll see Jaime and Choke and
Jonathan and Al and everybody
will be there. And that's the
original Boston Crew. But, we
don't walk around calling
ourselves the "Boston Crew"
anymore.
BP: Are you guys still friends?
DS: Everybody's still friends.
BP: In the song, "Escape"...
DS: Wow! This is serious
detail! Go ahead.
BP: What did you say backwards
in that song?
DS: You know the beginning part?
The "Lady of the Lake" thing?
BP: Yeah.
DS: Which is from Monty
Python... It was five in the

morning and we didn't have
anymore time or money left to
mix. And we were just having
fun with it so we just did that
backwards.
BP: I was trying to figure that
out for the longest time.
DS: We were hoping some mothers
would get upset and try to ban
our record or something.
BP: On the lyric sheet of
"Brotherhood" there's lyrics to
a song that is not on the album.
What was that song? Is that
just something you scrapped
or...
DS: No. We did it and it just
never got recorded. It was a
good song. The words are pretty
much my favorite words that I
wrote in that band.
BP: Yeah, they're really good.
DS: That's why I put them on
there. I wanted them to be on
there, but we just didn't have
it recorded.
BP: What are your thoughts about
the old rivalry between NY and
Boston?
DS: Well, it doesn't really
exist anymore because now
everyone in NY is straight edge.
It's kind of weird. They (NY)
didn't like us because we were
straight edge and we'd come for
SSD or DYS shows and pile up in
a van-like fifty of us! We wore
these things called skull caps.
We were all bald and we'd cut
off the sleeves of our t-shirts
and put one of them around our
heads like a Hare Krishna or
something. They didn't like us
so we'd get in fights all the
time. We'd fight at a show and
everyone would come and there
would be fights the whole time.
It was kind of funny. It was
like a ritual-"O.K., we're going
to NY. Let's get into a fight!"
It was kind of stupid, but a lot
of it was based on the drinking.
We were real militant about
(straight edge).
BP: Where'd you get the name
DYS?
DS: Jonathan thought of it
actually. It's the Department
of Youth Services, which in
Massachusetts is where they lock
up all the juvenile delinquents
there. It's really bad. They
don't run it properly and
teenage girls get raped and
stuff. It's like a nightmare.
It's like a prison, only it's
kids. It's real bad. The
"youth" thing was in there which
we wanted.
BP: Why did all the Boston
hardcore bands turn metal?
DS: We always liked...like AC/DC
is still one of my favorite
bands. Everyone just always
liked (metal). We all sort of
were growing up with KISS and

CITY TO CITY

It's begun - no turning back
City to city we're fighting back
City to city we're fighting back
Haven't changed the world, but we've made a start
We're digging in and fighting smart
And like a plague we'll continue to spread
Fight their values until they're dead
We're serious and we won't go away
We fight for a better world - today
Laugh or frown, it's all the same
Won't play by your rules cause we hate your game

stuff like that. I had every KISS record in seventh grade and stuff. We just all liked it and as we grew better on our instruments, (which) I think is a big part of it. Everyone started getting better at their instruments and they were able to play beats for the first time. And I was able to sing instead of just screaming. So it was kind of a growing up thing, I guess.

BP: Are you still straight edge?

DS: Yeah. I always will be.

BP: How do you feel about all the straight edge kids today?

DS: I'm totally into it. I'm real into everyone being straight edge because...I mean, I wasn't doing it to be a "straight edge star" or whatever. I was doing it because I wanted kids to think and be clear headed and make the world a better place. I like seeing it. The only thing is it seems like in some places it's getting to be a peer pressure thing which is exactly what it wasn't supposed to be. But as long as you're thinking about it-if it makes kids think and care.

BP: I think it's cool that you still wear X's. A lot of the older people...they may still be straight edge, but they don't really wear X's any more.

DS: Yeah, I just sort of do it by instinct.

BP: Choke was like, "That shit (ink) gets into your bloodstream and gives you blood poisoning."

DS: Choke knows better because he's been doing it as long as I have. Actually, when you first start doing it, it does sort of make you a little dizzy sometimes. But I do it and it's cool because when I do a show I sweat so much that it always comes off anyway.

BP: Are all the old Boston stories true - about you guys knocking beers out of people's hands at shows...

DS: Well, rumours spread and get real built up. We were pretty militant. We would walk up with flashlights and we'd go, "Are you straight?" and shine the light in their eyes and stuff like that, but no one ever beat anyone up and... Well, if there were drunk people in the pit, who were drunk and hitting people and being real stupid, generally we'd kick them - real hard. It was pretty bad. I mean, I wouldn't do that now, but it wasn't as bad as some people say - like we killed someone (laughter). It wasn't like that.

BP: To a lot of kids straight edge has grown to encompass vegetarianism. Are you a vegetarian?

DS: No. McDonald's is my favorite restaurant (Uggh!!). I think that vegetarianism, for me, is totally distinct from straight edge. It's cool if you're vegetarian and it's cool if you're straight edge, but I don't think one requires the other. I think it's also a NY thing.

BP: How do you feel about the newer straight edge bands like YOUTH OF TODAY?

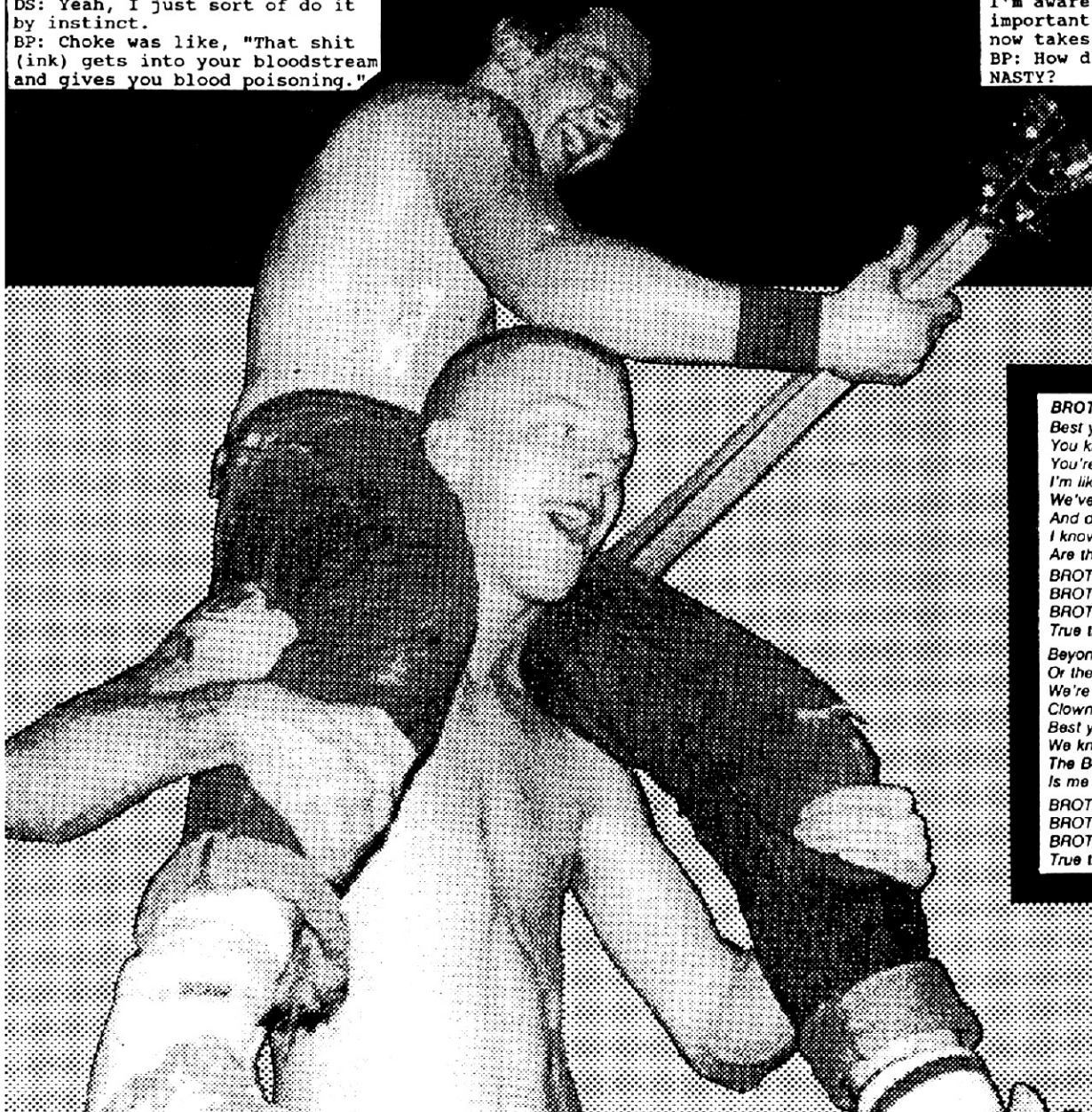
DS: I've never seen them. I want to see them.

BP: They're really good.

DS: They're records look like they must be really good. I want to see them, but I'm on the road like eight months a year so I don't really get a chance to see any bands unless we play with them. I'd like to see them; I'd also like to see UNDERDOG. I've never seen any of those bands.

BP: Let's see... DAG NASTY questions. Was DAG NASTY a straight edge band in the beginning? With songs like "Under Your Influence" -

DS: "Under Your Influence" in which they now talk about drinking beer. Yeah, we were a straight edge band. That's what we stood for and that's what Brian used to stand for and that's what Roger and Colin still do stand for - as far as I'm aware. That was very important to all of us. Brian now takes acid and does cocaine. BP: How did you end up in DAG NASTY?



BROTHERHOOD

Best years of your life

You know its true

You're like a brother to me

I'm like one to you

We've had some great times

And despite the bad

I know that these years

Are the best I've ever had

BROTHERHOOD

BROTHERHOOD

BROTHERHOOD

True till death

Beyond the bullshit politics

Or the gossip in the scene

We're like brothers deep down

Clowning around or thrashing mean

Best years of our life

We know its true

The Boston Brotherhood

Is me and you

BROTHERHOOD

BROTHERHOOD

BROTHERHOOD

True till death

DAG NASTY

DS: I knew Brian from when I was in DYS and he was in MINOR THREAT and I moved to DC after I broke up with DYS. I was living at my parent's house there and I was roadieing for DAG and they had another singer, the singer for SWIZ, Sean. I roadied for them and he was the singer for like a month or two. And then right before they were supposed to go on tour, I was thinking I was going to be the roadie, (but) they kicked out Sean and asked me to sing. So I did, and I had three days to practice before (we left on tour).

BP: Why did you choose to leave DAG NASTY?

DS: I got a scholarship to go to college. I'm equally as into school as I am into music.

BP: On DAG NASTY's last album, they redid "Under Your Influence". They do it in a sort of mocking way. What do you think about that?

DS: He's a disgusting, selfish child. That's Brian's thing because Brian's hated me ever since I quit the band. I called him up and told him I wanted to go to school, and instead of being happy for me that I had a chance to go to school for free and everything, he was like, "I hope you don't cherish any friendship we ever had. You've ruined my musical career." All this shit! We were really close friends and it just took that to stop the whole thing. He's never really gotten over it and that whole record ("Field Day"), their latest record, it's like he still hates me that intensely and it's just weird to me that anyone could be that obsessed. And Peter's as guilty as any of the other one cause he always tries to be real nice to me, but he redid those lines about drinking and stuff so... he's as guilty as all of them and they should all go to fucking hell.

BP: That really pissed me off. I wrote off DAG NASTY completely when I heard that... How do you feel about hardcore today? Do you ever get a chance to listen to newer stuff?

DS: I listen to a lot of different stuff. BAD BRAINS' "I Against I" is my favorite record. Actually, Henry Rollins' "Lifetime", I listen to that every day. I like the

lot of different stuff. I listen to a lot of different stuff. I listen to THE CURE and I listen to the BAD BRAINS y'know? What do you do? I don't just listen to hardcore, but I still like it. I like it well done I have to say. It's hard for me to listen to the early (simpler stuff), and I know everyone has to start out and I can relate to it, but it's hard for me to hear it a lot of times. But I go to shows and stuff still. All the time. (At this point we started talking about ALL, but nothing really interesting transpired)

BP: What's it like playing a show where kids just kind of hang out and watch and maybe dance a little (ALL shows) compared to the DYS days where kids would go nuts, dive and sing along?

DS: Kill each other. It's different. It's not less good or less bad. I like it better myself when kids are going crazy. It depends on where you play. We (ALL) played in Chicago last tour and the kids were fucking freaking out and we played Fayetteville, Arkansas this time - and you wouldn't think there were any kids in Fayetteville, but it's a huge scene and it was really packed and they were all going crazy. It was cool. So it's like you get all kinds of crowds. Last night at the Pyramid in NY it was an older crowd.

BP: Looking back on everything you've done, what would you say was the most memorable experience?

DS: What do you mean? Like a show...

BP: Just anything.

DS: One of the best things is something that still happens which is kids coming up to me and saying, "I was a drug addict and then I started listening to your band and now I'm not." Stuff like that happens a lot and I'm really into it and I respect them for coming up to me and saying that. That's probably, for me, the most important thing. There's a lot of shows that stand out too, but people are the most important part.

BP: Wasn't "Brotherhood" going to be repressed on TAANG!?

DS: The drummer's not into it. He's like this guy who's into playing in bar bands. He's a nice guy and we're still friends, but he's just not into it. He doesn't like (the record) and he doesn't want to be associated with it. He sent a lawyer's letter that said he was going to sue Curtis (TAANG!) if he put it out. So we couldn't do it.



BP: That's one of my all time favorite records.

DS: Like that right there, what you just said. That's like part of the memorable moments.

BP: It's got so much emotion and feeling in it.

DS: I listen to it now and it's hard to believe my voice is that low. I sound like I'm 6'5".

BP: When I first heard it, I thought you sounded exactly like Choke.

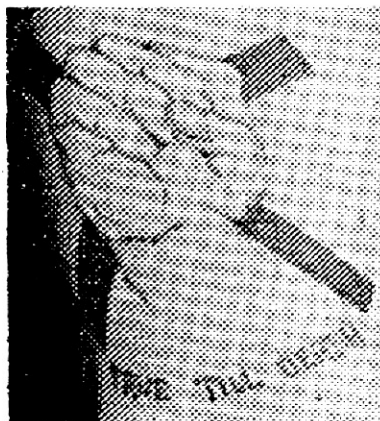
DS: Yeah, all the early Boston bands had this low, gravelly thing going. It was kind of cool. We all sounded really similar and we were into the same thing.

BP: Last question. Mike Gitter said that DYS's last song (ever played live) was a DIO cover...

DS: Oh. We covered, what was the song? What was a DIO hit? He had a big hit.

BP: I have no idea!

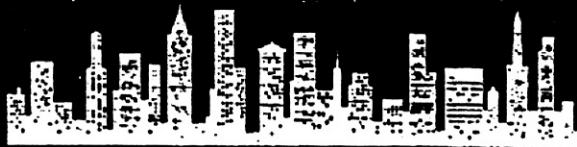
DS: He had some hit. I forget what it was. We did that (and) it was so bad. It was sooo bad! We were the worst band. We couldn't play it right and we fucked it up and somebody's guitar broke. Yeah, Andy's guitar broke halfway through the song. It was like the worst cover you've ever heard. It was funny. I was doing it as a joke and Jonathan was putting his bass between his legs. It was pretty funny.



TRUE TILL DEATH!
TRUE TILL DEATH!
TRUE TILL DEATH!
TRUE TILL DEATH!



NEW
YORK
CITY



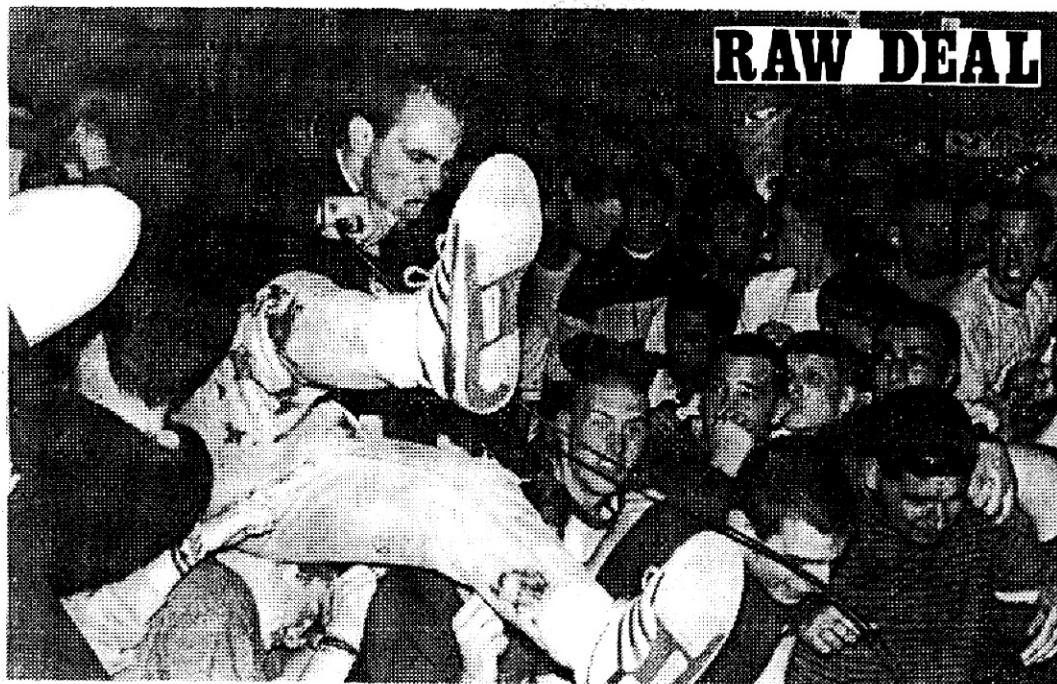
HARDCORE

Well, Summer's here and that means touring for a lot of bands. JUDGE, GORILLA BISCUITS, BOLD, SUPERTOUCH, UNDERDOG, SICK OF IT ALL, and RAW DEAL all plan to spend a good part of this Summer on the road. Some of these bands will have line-up changes. Arman is no longer drumming for SICK OF IT ALL. GORILLA BISCUITS will be touring with a temporary bass player (Mark from HARD STANCE) because Arthur quit the band. JUDGE will be breaking in new bass player Matt Pincus on their tour with BOLD. BOLD will be touring without Zulu and Tim and Drew will be leaving midway through. In their place will be Porcell, Howie (on bass) and Sammy (from YOUTH OF TODAY) who will join Tom (from BEYOND, on guitar) and Matt. Noticably missing is YOUTH OF TODAY who are calling it quits soon and will only be playing a few shows in California and one final show at the Anthrax in September. It's for keeps this time around, but they'll go out with a bang. There will also be one last YOT show - this time on REVELATION (not CAROLINE). Ray will be moving ahead in a new band called SHELTER with some ex-76 & UNCERTAIN members. NAUSEA is currently looking for a drummer because their former drummer left the band to dedicate his time completely to singing for MAXIMUM PENALTY.

It's going to be a busy Summer for new record releases. The UNDERDOG LP "The Vanishing Point", on CAROLINE, was the first of the lot. The ABSOLUTION EP, just out on COMBINED EFFORT, is unfortunately a posthumous release. However, various members will be reemerging in new projects. An interesting one involves Gavin (ex-



UNDERDOG



RAW DEAL

guitarist), Alex (formerly of PRESSURE RELEASE - who have also broken up), Alan (of BEYOND) and possibly a kid named Chaka on vocals. Also, Djinnie will be fronting a new band with Sergio and John from the now defunct COLLAPSE and Jerry Williams. The BISCUITS' LP will be out shortly on REVELATION which will also be putting out the JUDGE record "Bringing It Down". We have heard tapes of both and they're everything you would expect. The JUDGE LP was originally going to be on SCHISM, but that label has folded. Another former SCHISM band, BEYOND, has switched over to COMBINED EFFORT and have finished recording for their first record, an LP, which will be out eventually (complete with vegetarian inserts). COMBINED EFFORT will also be releasing an EP by Cleveland SE'ers, CONFRONT. An IN YOUR FACE record is also on its way.

On the big label front, PROFILE has already released the CRO-MAGS, LEEWAY and MURPHY'S LAW records (see record reviews). Forthcoming from IN EFFECT (RELATIVITY) will be SICK OF IT ALL's "Blood, Sweat And No Tears" LP and RAW DEAL's LP. It won't really be a RAW DEAL album, though, since they have to change their name because some band from England has already claimed it. Finally, HAWKER RECORDS released the NO FOR AN ANSWER and WRECKING CREW LP's (see record reviews) but has lost REST IN PIECES due to the band's frustrating experience in the studio while trying to record for HAWKER. But, a live HAWKER compilation

(recorded at CBGB's in late April) will include REST IN PIECES as well as NO FOR AN ANSWER, TOKEN ENTRY and WRECKING CREW.

ELSEWHERE...

California and D.C. have particularly strong scenes these days. California is experiencing a huge revival in hardcore music with new intense and sincere outfits including CHAIN OF STRENGTH, HARD STANCE, NO FOR AN ANSWER, AGAINST THE WALL, REASON TO BELIEVE, INSTED, PUSHED ASIDE and many lesser known bands who have yet to really make a mark. Another west coast band worthy of mention is BROTHERHOOD from Seattle who have a sound reminiscent of early Boston days without being a rip off.

D.C., on the other hand, seems to have reached a new level of maturity in a scene that has always been one step ahead and set precedents for other scenes to follow. They've always had quality bands, although it seems there was a bit of a lull for a while. D.C. hardcore has always been about personal politics and morality, but now it's being applied to the bigger picture by attacking worldly issues. The recent "State of the Union" benefit compilation is evidence of this growth. SOULSIDE, FUGAZI and IGNITION are at the forefront of this new direction for D.C.

SAID & DONE

RECORD REVIEWS

CHAIN OF STRENGTH "True Till Death"

Side X
Just How Much?
True Till Death
There is a Difference

Side XX
Never Understand
Let Down
Best of Times



CHAIN OF STRENGTH-"True Till Death" EP
CHAIN has an intensity that gets thrown at you full force on this EP. This vinyl puts all those by-the-numbers SE outfits to shame. Lyrically reminiscent of DYS's "Brotherhood", this EP may cover some familiar topics, but the words obviously speak from experience and you can feel the emotion in each song. The music is basically NY style with lots of breaks in tempo, powerful drumming and a relentless pace. Whether you're SE or not, this is yet another REVELATION classic and is not to be missed by those who still love hardcore.

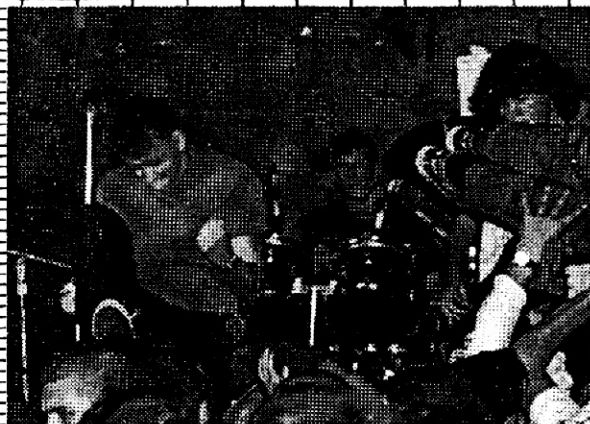
(Tim)
REVELATION RECORDS
PO Box 1454
New Haven, CT 06506-1454

NO FOR AN ANSWER

NO FOR AN ANSWER-"A Thought Crusade" LP
This highly energetic and intelligent release is a convincing step up from their EP. The musicianship is the biggest improvement with slightly more intricate song structures and excellent drumming. But once again its the band's lyrics that win me over and set them apart from the rest of the posi/SE mold. "A Thought Crusade" is right and this LP puts NO FOR AN ANSWER in a class all its own. (Tim)

HAWKER RECORDS

A THOUGHT CRUSADE



REASON TO BELIEVE- EP

It's good to see that California's recent rash of hardcore bands has turned up some real talent amidst the straight edge euphoria. REASON TO BELIEVE display a fair degree of both musical and lyrical depth on their debut 7", and what's more, they show a great deal of potential. This is a well thought out and intelligent record. To be melodic and hard at the same time is a difficult musical feat, but these guys mostly hit the mark. The lyrics are in the personal mode and avoid cliché. REASON TO BELIEVE manage to carve out an identity all their own. (Dennis)

NEMESIS RECORDS
1672 Oakhorne Dr.
Harbor City, CA 90710

WALK PROUD-"Be Yourself" EP
I have a hard time deciding which is worse: this EP or the UP FRONT LP. Well, this definitely wins the award for the most ultra cheesy super corny posi/SE lyrics I've ever read. In all fairness, the music does show a little creativity at times and this is just an EP. Still, this is very unoriginal, uninspiring youthcore. Only for those kids who have to have every record with an X on it. (Tim)

(Tim)

BAD RELIGION-"SUFFER" LP.

In the past, BAD RELIGION has strayed from their roots, but now they have returned to their earlier punk style. The music on this record is melodic and kind of basic, but something has to be said about their lyrics. Their lyrics are intelligent and polysyllabic, you practically need a dictionary to know what the song is about. Most people I talk to don't think much of this record, but for some reason I think it is great. Maybe it is because of lines like, "I'LL BELIEVE IN GOD WHEN 1+1=5." (Tom)

(Tom)

EPITAPH RECORDS
PO BOX 7112
Burbank, Ca 91505

hard stance

It seems that a lot of the records that I love took some getting used to, and this one is no exception. At first, the in-and-out vocal style kind of bothered me, but now I think they actually add flavor to this release. The music, on the other hand, caught my ear right away with its driving, forceful brand of hardcore that is played a little slower than the norm

(although they do manage to squeeze eight songs on this disc somehow) The lyrics profess an anti-racist sentiment, respect for other's opinions, individuality and openmindedness. Combine all this in a package that includes colored vinyl, a huge lyric sheet with great photos and awesome cover artwork and you can't go wrong. (Tim)

(Tim)



WORKSHED RECORDS
20308 Magnolia St.
Huntington Beach, CA 92646
\$3.50 postpaid

FACE REALITY

UNIFORM CHOICE-"Region of Ice" 7"/ "Staring into the Sun" LP
I don't think there's a forward thinking kid out there who isn't aware of what happened to this band. It cannot be overlooked that this band pulled the wool over kid's eyes. At the time it came out, U.C.'s first record was one of the most earnest and inspiring records I had ever played, but I haven't had it on my turntable for more than a year. Knowing that it was prefabricated has forever cheapened its meaning. So what do we have here with these new records? Well, there's slightly watered down music that still has an edge but is missing some of the old energy. There's "deep" lyrics that leave me hollow because the original spirit and conviction no longer rings true. There's "deep" front covers and "deep" band pictures. And there's a whole lot of deep disappointment. (Dennis)

(Dennis)

BLIND APPROACH

BLIND APPROACH-"New Age" EP
This three song record is a powerful production with a hardcore/metal format. The vocalist's style is similar to that of Roger in AGNOSTIC FRONT and sometimes a hint of old WARZONE is thrown in too.

Overall the lyrics are generally intelligent, but with an angry twist of violence. These boys are willing to defend themselves and what they believe. A decent record, especially if you like that metal edge.

(Tom)

BAHQ
P.O. Box 50139
St. Paul, MN 55105

MADBALL-"Ball of Destruction" EP
Old AGNOSTIC comes alive through MADBALL with AF's Roger, Stigma and Will playing the music and Roger's twelve year old brother, Fred, on vocals. The music is fast, thrashy and hard.

Unfortunately, the lyrics seem to be ridiculous, "Colossal Man is a skinhead" - give me a break. As for other lyrics, it is hard to say, since they don't provide a lyric sheet. However, the music does have impact that is if you don't care about lyrics.

(Tom)

CRO-MAGS-"Best Wishes" LP
The CRO-MAGS have always had a metallish edge, but with "Best Wishes" they've gone over that edge and are now a full fledged metal outfit. Needless to say, fans of the CRO-MAGS of "Age of Quarrel" are in for a surprise.

Bellowing out the very Krishna lyrics this time around is new singer/old and present bassist, Harley. As he declares his undying devotion to Krishna in "The Only One", this one realizes that he is going to miss the CRO-MAGS of old.

(Dennis)

LEEWAY-"Born To Expire" LP
As for this extremely popular record, the focus is definately on the music which even I will admit is pretty powerful despite its metal overtones. The lyrics are, for the most part, meaningless, the vocals are a

little irritating, and the front album cover makes your stomach turn (not as much as the CRO-MAGS cover does, though), but the music has a way of keeping you interested sometimes. Well produced.

(Dennis)

WRECKING CREW-"Balance of Terror" LP

This is a good record. WRECKING CREW is a good band. This album is full of quintessential hardcore. The music is straightforward and fast, but steers clear of generic. The lyrics are about things you

would expect from a hardcore band and the vocals are solid. But there's something missing. There's no hook. There's absolutely nothing bad about this record except, maybe, that there's nothing special about it either when I feel like there should be.

(Dennis)

HAWKER RECORDS

NEW BREED-Tape Compilation

This comp includes about a million of the younger bands that the NY area has to offer. Some of it sucks and some of it rules, but it's a pretty diverse

collection and I'm sure everyone has their own likes and dislikes. My favorite cuts are by ABSOLUTION, BEYOND, COLLAPSE, DIRECT and RAW DEAL. Well worth the five bucks postpaid to:

(Tim)

F. Alva
35-1893 St.
Jackson Heights, NY 11372

UP FRONT-"Spirit" LP
OK, I never liked their demo, but I try not to judge a band too harshly based on just a demo. So I gave this LP a chance with some hopes for improvement, but now I'm convinced: I don't like this band. The music is generic and the lyrics are generic - I'd like to

elaborate but it's so generic I wonder how the singer knows which words go to which song. I think their time would have been better spent working on just a few songs for an EP rather than putting out an entire LP that sounds the same song after song. Buy at your own risk.

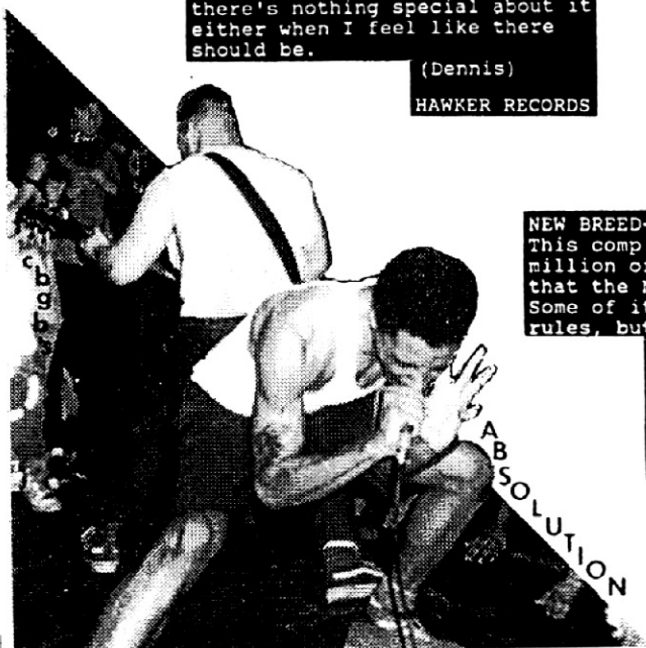
(Tim)

TURNING POINT-EP

A band from Jersey with a spirit of days gone by. This debut EP is lacking in a lot of departments; however, they are young and maturity comes with time. The potential for this band is unlimited and their live performance has a sincerity and emotion that I haven't seen for a long time. Many people may have written these guys off as just another band with a posiformat. They are wrong. TURNING POINT definately has something more to offer.

(Tom)

HI IMPACT
2310 Kennwyn Rd.
Wilmington, DE. 1981



SCREAM-"No More Censorship" LP
This band has been kicking it around for quite a while now and it's an inspiration to see that a band can still have so much integrity after being around for such a long time. They still have that slightly political edge to them as they speak out for human rights etc. All in all, I can't help thinking that this is what rock and roll was meant to be. For me, it tends to drag on with some of the longer songs, but don't let that scare you off. Buy this LP and support a band that is living proof that you don't have to sell out to survive.

(Tim)

RAS RECORDS



SOULSIDE-"Trigger" LP/ "Bass-103" 7"

All right, so D.C. bands don't play blazing fast hardcore with cool little breaks. So what? What they do play is music with soul and an energy all its own. SOULSIDE move along at their own pace, speeding up on some songs, slowing down on others, and splicing it all with occasional offbeat, unusual rhythms. SOULSIDE have put out two fine releases in "Trigger" and "Bass-103" that display this band's terrific musicianship and present lyrics that deal with issues such as animal rights, homelessness, and racism (it's a big improvement over their first record, which on most of the songs I couldn't figure out what their lyrics were talking about or referring to). This band seems to have forgotten the pettiness of worrying about the little things in life and have started looking at things in the big picture and I like that.

(Dennis)

DISCHORD RECORDS
3819 Beecher St. NW
Washington, DC 20007



SWIZ-LP

This is one of the better releases to come out of DC in recent years. Sean's harsh vocal style is backed up by aggressive, yet refined music that is in the vein of the old DC days. Songs are of the personal nature, including one song that is directed towards our favorite glam-rock star Brian Baker.

(Tom)

SAMMICH RECORDS
PO Box 32292
Washington, DC 20007

HARD.CORE

FUGAZI- LP

Ian Mackaye has always had meaningful things to say, and the bands and methods in which he has chosen to express himself have had a profound impact on my life. FUGAZI is no different. This is a great band. Ian and Guy (ex RITES OF SPRING) share vocal and lyrical duties on this record. The music is impossible to pigeonhole, mixing fast and slow hardcore, rock and funk with incredible style and soul. In fact, everything about this band breathes style, soul and integrity. There's plenty more FUGAZI to be heard, songs that are not on this record. I hope another record is on the way, but in the meantime, WE WANT THOSE DEMOS! (see page 1)

(Dennis)

Dischord Records
3819 Beecher St. NW
Washington, DC 20007



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